



As the above photo was shot (top left), the [studium](#) comprised two motifs: the [sign](#) in front of the *upholstering shop*—featuring a Norwegian pun (*stop by me=upholster with me*)—and the *parking sign P*. Cutting the photo, to use it in a flyer ([#04 intervention](#)), a *group of people* appeared and, then, *a cat*.

The meanings *bled* into each other: the *sitting group* instanciated jointly the upholstering- and parking signs. While the cat became a witness to this entrapment, “looking back” as it were. The eventual appearance of the group of people, that were at first unseen, could an instances of Barthes [punctum](#).

Beyond this intra-action within the photo—seen as an apparatus—between *studium* and *punctum*, there is the curious cat defining a *flight-line* ([Deleuze](#)) in the photo: indicating that the triangle below is indeed an *assemblage* and could have been otherwise and still work. This instance is called the **X-factor**.



Proposition: a *synecdoche* is a minimal assemblage between a linguistic element **A**, a semiotic element **B** and an **X**-factor. Corollary: **1)** the **X**-factor is an occurrence *pointed to* by **A** and **B**; **2)** the **X**-factor points *beyond* **A** and **B**. In sum: the synecdoche show how *occurrences* also convey mediations.

The objective of this flyer-series is to teach [synecdoche](#) as a theory developed from its own [example](#). The role of the example in developing directive notions, such that are found in *signs*. It thereby includes the forces of occurrences—whether engaged or implied by them—into *variants* of semiosis.

By separating *signs* from *speech*—letting them *superpose* rather than extend from speech—exploring experimentally the relation between *semiosis* and *sense-perception* becomes greatly facilitated: given that sensory-motor and self-motion *perception* engage the *cerebellum*, and speech the *cortex*.

It opens for how sensemaking engages the senses, into a variety of different alternative configurations: the principle of the synecdoche is [anamorphosis](#) (from Greek ‘formed again’). As we are caught in a *mesh* we domesticate it in the *syndrome*: the *form* of the syndrome can *change* as it shifts its abode.

For instance, *from* the psyche to the library, in Aby Warburg’s case. Here, psychosis can be seen as an initiation that *misfires*. From Ludwig Binswanger’s vantage point, therapy—featuring Warburg’s famous *lecture*—can be seen as *normalising* ritual (which is not therapeutic in its conception).

The *normalisation of ritual* is inherent in [Leach’s definition](#): “My own view is while we run into paradox if we try to apply this term to a distinct class of behaviour, we can very usefully think of ‘ritual’ as an aspect of all behaviour, namely the communicative aspect.” But so might western philosophy be.

That is, if seen *communicatively* in the configuration of *message*, *force* and *motion* (*joint* in anamorphosis). Would it be possible to explore the anamorphosis of Warburg from the vantage point of the 3rd reader (which would amount to broaden Binswanger’s position and situation *communicatively*)?

It would be a vantage point from which one would *not only* observe, but also *interact* (whether to obstruct or facilitate). For instance, one could match the *push* and *pull* of Warburg’s loss and regain of *voice*, if one found a way of pacing and leading it (e.g. in an operatic artistic research project).

As evoked by David’s Stimilli in *Tinctura Warburgii*): »schrecklich war seine Stimme: heiser geschrien, bald sich grell überschlagend, bald zurück-sinkend in ermattetes Geflüster«, und nach seiner Rückkehr war sie »(und blieb bis zuletzt) gebrochener als in alten Tagen«. Then comes a *catharsis*:

»Plötzlich wandte er sich zur Seite und rief mit einer Stimme, die überlaut und befehlend war wie in seinen besten Mannesjahren: *Mary!* [...]« The point would precisely *not* be to take on the therapeutic vantage point, but one to serve a cartography of *flight-lines* indicated in Binswanger’s “sick-journal”.